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*Issue 10  
October 2009*

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*We do our best to make sure all items are accurate and complete, if you notice a mistake, let us know at  
spokenspokane@gmail.com. We will do our best to rectify the error.*

*Contributions, story ideas, letters to the editor, love, hate, baked beans and cookies to spokenspokane@gmail.com*

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This month we present you with our photography issue. It brings together several interesting things and people currently going on the world of Spokane photography. Admittedly, this is far from all-inclusive. The photographic community in our area is large, to say the least. It has many people doing many different types of shooting. Some photographers in Spokane are using the latest digital technologies, and some are using traditional film methods for recording and creating images. Some are using a combination of the two.

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We chose to highlight a few interesting things going on in the area. We ask two photographers to tell us a little bit about the work they are doing, including one specific image that we selected from each. We profile a local shop in a method appropriate to the business: a fashion shoot. And we have coverage of Terrain, the local art show spectacular that included the work of several photographers.

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Photography is something that is near and dear to my heart, being my chosen medium. I feel a photograph has the ability, like much art, to tell us something about the world around us, but also (and perhaps more importantly) to tell us something about ourselves. I hope you'll enjoy the photography issue, and continue supporting local art.

P.S. A thank you to the organizers of Terrain. Events such as this one go to show us that Spokane has the potential to be an arts powerhouse in not only the Northwest, but the country as a whole. But let's not sit on the accomplishments of this one event. Let's use the momentum that we now have and create a constant push towards a more creative, and thus, more vibrant community.

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*Photo by Grace Habein*

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*Photo by Shelly Wynecoop*

**Shelly Wynecoop is a photographer who has only recently come to my attention. Previously, I thought I was aware of most of the individuals working in the Spokane area in a professional capacity. Shelly's work was a pleasant surprise when I came across her images on Flickr, and I was shocked at the solid tones of her work. This was stuff that wouldn't be out of place in a top notch magazine or ad campaign. I told her as much and she struck me as someone who's completely down to earth and approachable. The above image is the specific piece that I wanted to ask Shelly about.**

**Can you give us a little biographical background?**

I've gone full circle. I was born 50 miles northwest of here on the Spokane reservation. I left as soon as I could, and then I kind of did the world tour. I've spent most of my adult life in New York. Then I was in Europe for some time. I was in Ireland just prior to moving back here. I've been doing graphics work and photography as a part of other things that I've done for years and years, but I never considered myself a photographer. I've always done it because it needed to be done and I didn't like the resources that they were giving elsewhere. My friends encouraged me when I moved back here to actually take it up as a profession. I thought, you know, that would really suit me. The flexibility of it, and the creative outlet, and I deal well with chaos.

It's been a good fit. It's been taking off. I just started this year as a photographer and I've been continuing to do the other graphic work as a second line of income.

**The photo of Rachel: Tell us about that shoot.**

It was building portfolio. Rachel is into theater and modeling and that kind of stuff so it was a good fit. It could benefit both of us. We went out to the lake on my family's property and just played. I like to do everything natural light. I don't use flashes or reflectors so much. My philosophy is kind of the tiger in



*Photo by Tyson Habein*

the woods. If you take the tiger out of the woods, you don't really have a tiger anymore. You have some creature that you've put in a cage. When I look at a photo, if I see a catch-light that looks like a soft box or something like that, immediately they're no longer in that space that you see, they're in some kind of ad-hoc studio. So I really like the raw natural light and when the light envelopes the person and really plays with them in their scenarios. That's my approach. Although I've seen some really good stuff, that just isn't me.

### **Why the square crop?**

I love square crop. I'm not really sure why. I just do what the photo calls for. Sometimes it's square, sometimes it's not, sometimes it's more panoramic. But it's just about the composition of the photo itself, it's not about being beholden to any old format or anything.

### **The light was great in the environment. What level of post-processing goes into that image?**

I would say I'm 50 percent shooter and 50 percent post-processor. I rely a lot on post-processing. Because I do rely on natural light I have to fix certain things. And sometimes something just calls for being a little more edgy than your average shot.

### **What sort of things influenced you in that image and in general?**

I like graphic stuff. The graphic work that I do. I guess I'm influenced from that part of my personality. Just the kind of photo manipulation things, I want to do more of that type of thing, so I think that seeps its way into the colors that I use and the hard lines that I choose sometimes. It can go completely the other direction and I do things that are completely soft and washed out sometimes as well. The graphic approach and the act of finding the light in nature and seeing those moments that exist without us and without our intervention.

### **Where should we send folks to see more of your work?**

Feistyworks.com

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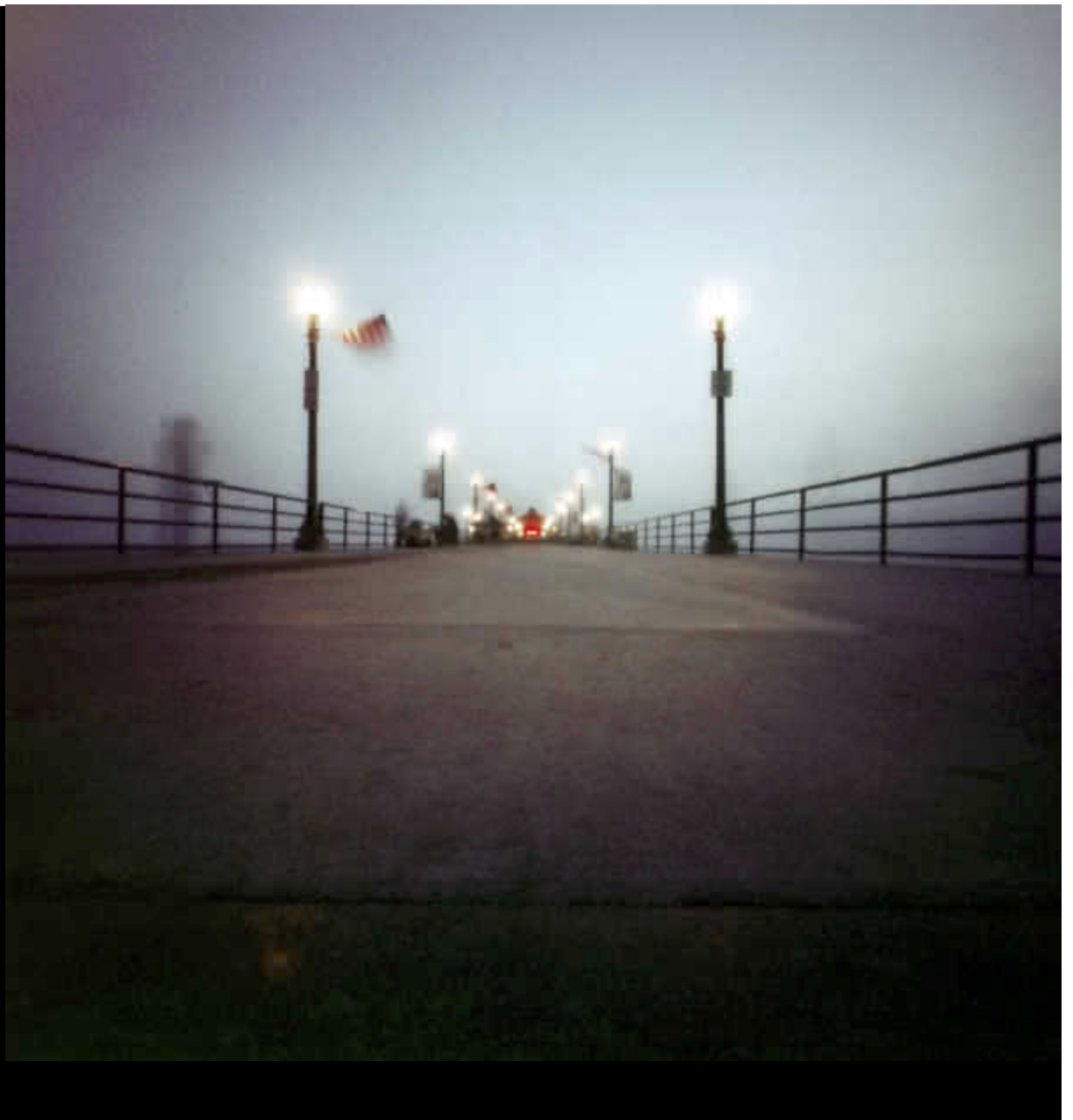
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*Photo by Nick Schaffert*

I've been familiar with Nick Schaffert's work for some time. We were somewhat acquainted with each other, but I can't say we'd spent much time together. I wanted to get to know a little bit more of Nick's thinking when it came to the work he's doing with both digital and film. I find it intriguing when a person chooses to continue shooting film, despite the ease of digital capture. Specifically, as in the above image, Nick is working with a pinhole camera, and that, in some sense, takes photography back to its origins.

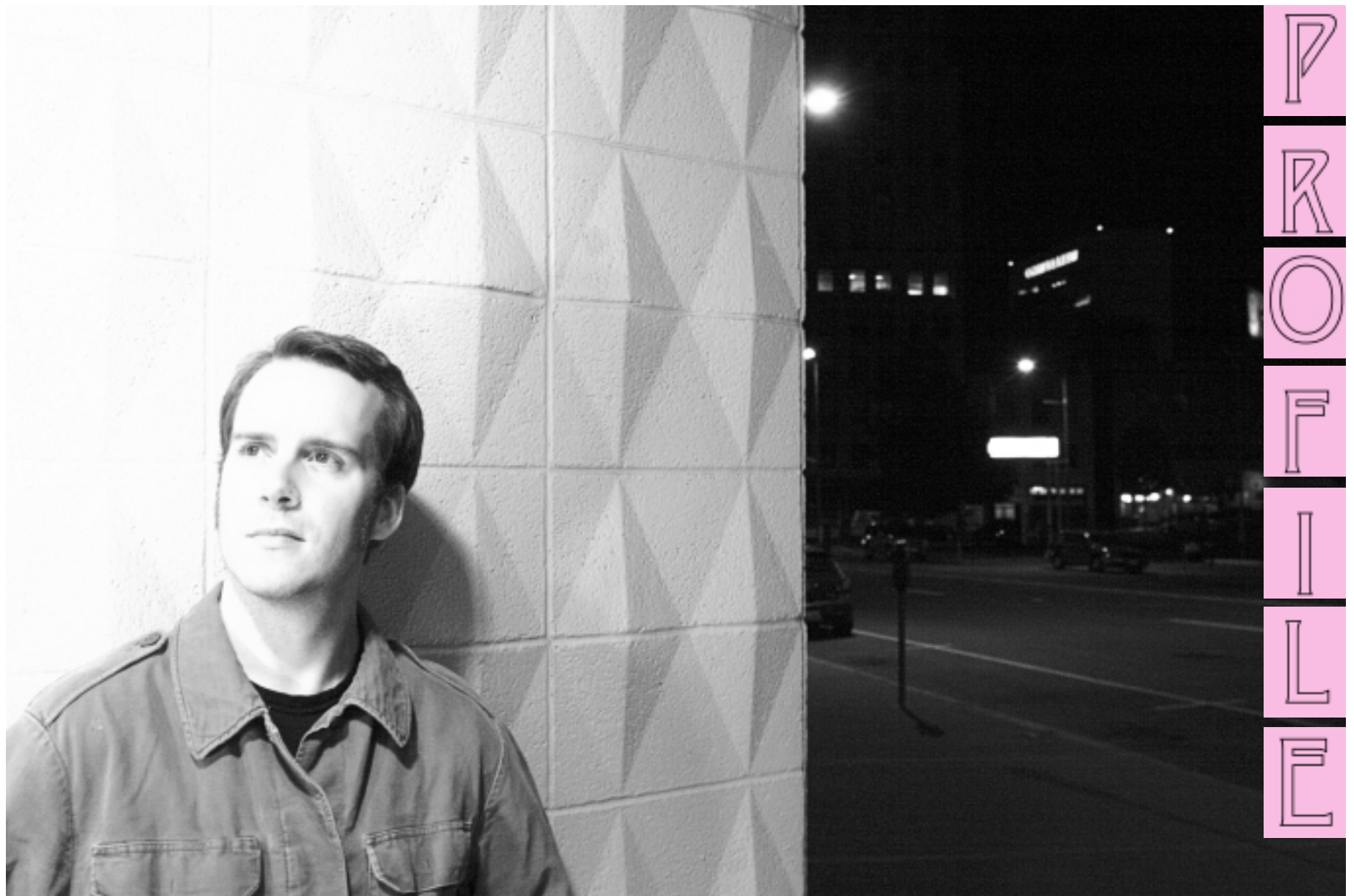
**Can you give us some basic biographical information?**

Sure, I was born and raised in Southern California. I lived in Huntington Beach. I went to school for graphic design at Cal State Fullerton. I moved to Spokane around 4 years ago. I'm a graphic designer as a profession and I'm a photographer for fun, with the occasional freelance job here and there.

Before I went to design school, I was experimenting with art. From the art classes, I got into photography and started playing around with medium format and 4x5. Then I shot 35mm until about 2 and a half years ago. That's when I got a digital camera.

**How long have you been using pinhole cameras, and why do you use them?**

I've been fascinated with pinhole photography for 1 and half years. That's the original... where it came from. I'm also fascinated with long exposures. I like the surrealness of long exposures. Whereas most shots are just a fraction of a second, the pinhole and the long exposure can be 2 seconds to 20 minutes. I'm more fascinated with the time part of exposure than anything.



*Photo by Tyson Habein*

**How much of the pinhole work is controlled and how much of it is chance?**

Lots of times it's just a guessing game. You look at F138 and you're doing math. I'll do a reading with a digital camera or just guess. Bright sun exposure equals 24 seconds, so later in the day, you're just experimenting with time.

**With this shot specifically, what was the thinking going into it?**

There was a diner at the end of the pier. I saw the light and wanted to capture it. I stood in the center of the pier and it was all a guessing game to get it into the center of the image. My pinhole is one that you just line up as best you can tell.

**What is the ratio of film vs. digital that you shoot?**

Lately 50/50. Digital is easier and cheaper. I feel like it takes away from my creativity, though. Everyone else is shooting with the same camera. Film makes me think more. More about making an image rather than clicking away.

Like with pinhole, it's more random, more exciting. I have a general idea of what I want to shoot and it is more interesting to see what I get than when I'm looking through the viewfinder of a 35mm or a digital camera.

**What sort of film are you shooting in the pinhole?**

It's all 120 medium format.

**Where should we send people to see more of your work?**

My website: <http://www.nicholasschaffert.com>

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Photos by Shane Savage





Photo by Shane Savage

*“When they first released Airforce 1s back in the day, they released them in New York and Baltimore. I was living in Baltimore, and they had them up the road from me. They were, like, 80 dollars. That was a lot of money back then. Minimum wage was, like, 1.40. I mowed a lot of lawns and walked a lot of dogs and picked up a lot of dog poop to get that money. When I had it, I was up there getting my shoes. The rest is history.” --Al Taft at Shop Sabotage*

**Who would you say is the customer that Shop Sabotage aims itself at?**

The hipster. That cool guy that everyone wants to be like. He's cool, hip, and hates to conform.

**Why the move and the name change from Uptown 410 to Sabotage?**

Well to tell the truth, I was sick of seeing the same old stuff from all these sneaker shops! Basic run of the mill, same oh same oh. Skate shops calling themselves sneaker boutiques selling the same crap as mall stores. I wanted ShopSabotage to be truly different. As for the name change, we throw out the old and started anew. We came with the mindset of sabotaging the traditional sneaker shops and game; we wanted to sabotage all that cookie-cut mess of what a sneaker shop should be, and ShopSabotage was born.

**What role do you see the shop playing in the community? A gathering place, a retail boutique for those in the know, or something more?**

Of course we want ShopSabotage to be the first place that those in the know think of when they think cool. Yes, the gathering place for those in the know and the place for those that want to know. We are a very community-minded business. We put a stage in the shop to give local performers a venue to show off their talent. We are even taking that one step further by hosting and sponsoring events like Spokane's Got Talent, a local talent show.

**What do you like about the creative community in Spokane, and what would you like to see more of?**

I have been from coast to coast of this great country, and I have not seen a place like Spokane. It's the biggest small town I have ever seen. There are so many wonderful things in the city that it boggles the mind. There is a great pool of very talented people in this city, but they are hidden; they have nowhere to show case their talents. I would love to see more venues for these people to show off their stuff, more places like ShopSabotage, where fashion, art and music all work hand in hand.

**Photos by Tyson Habein and Shane Savage as marked. Clothing modeled by Kev Goodner.**

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**SABOTAGE LIVE  
FRESH.**



*Photo by Tyson Habein*



*Photo by Shane Savage*



Photo by Tyson Habein



*Photo by Shane Savage*



*Photo by Tyson Habein*

"Capturing Images, Creating Art."



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For every person who has said, “One day, I’m going to write a book,” the organizers behind National Novel Writing Month would like to call their bluff. The goal? Write a 50,000 word story within the month of November. Founded in 1999 by Bay Area writer Chris Baty, he and twenty-one friends embraced the idea of “quantity over quality,” and sat down to write. Six crossed the finish line.

“The biggest thing separating people from their artistic ambitions is not lack of talent,” Baty writes in the book *No Plot? No Problem!* “It’s the lack of a *deadline*. Give someone an enormous task, a supportive community, and a friendly-yet-firm due date, and miracles will happen.”

A decade later, tens of thousands from all over the world take on the challenge. Each hopeful writer registers with the National Novel Writing Month website and can access forums dedicated to everything from specific genre to expanding word count tips.

Knowing that writers, especially those attempting fiction for the first time, need to feel encouraged in their solitary endeavor, the site also features forums for specific regions. Each region has at least one “Municipal Liaison,” a person in charge of organizing meet-ups, cheering on writers and answering any questions they may have.

Since 2003, Samantha Warden serves as Municipal Liaison for the Spokane area. “I first heard about NaNoWriMo from an NPR article on October 27 [of that year] and signed up that same day,” she says. “A week later, the nascent Spokane group still didn’t have a Municipal Liaison, so I volunteered to help organize the local events.”

As the number of participants in the area grew, she recruited Cheney-area writer Dana Casper as Co-ML in 2007. Both have a 100 percent success rate, but when reflecting upon her proudest moment within the group, Casper discovered it was “helping a despondent WriMo accomplish his goal last year.”

In 2008, 115 people from the Spokane area posted a word count during November. Of those authors, 49 completed the challenge, with winners posting counts ranging from 50,001 to 90,513 words. By the end of the month, the equivalent of 67.5 *Great Gatsby*-length novels came tumbling into the world.

“Spokane participants range from preschool and elementary school students who are enrolled in the Young Writers Program to venerable retirees, and all ages and circumstances in between. What we truly have in common is



the desire to tell a story,” Warden says in an email interview. “Just by signing up, participants have declared their motivation to be a part of this amazing endeavor. The goal really isn’t about writing some magical number of words, but the challenge we each pose to ourselves to stretch our creative muscles.”

### **In what ways do you keep writers motivated?**

We arrange for regular write-ins during the month – in five separate locations around the area each week – where those who wish to add a social element to the contest gather at a local coffee shop/restaurant and write on our individual novels. For the past four or five years, we have had an all-night write in the third week of November, where we write from around 9 p.m. until 8 a.m. the next morning.

We are challenging the participants to also suggest new venues for our write-ins, and we’ve set aside one day of the week as a roving write-in, to be filled by the suggestion of any of the Spokane authors.

Last year, we also added a virtual write-in to the mix, where participants log into a chat room and connect while we are working on our novels. We share online and participate in timed word sprints, where we see who can add the most words to their novel in a designated period – usually 10, 15 or 20 minute sprints. That was a great success among those who used it and we will continue our virtual write-ins this year, as well as manning the chat room during all our other writing events.

Our Kick-Off Party will be a potluck lunch for all Spokane participants, along with their support network of family and friends who will be cheering us on in November. We also hold a TGIO (Thank Goodness It’s Over) Party in the early days of December, and once again, we invite everyone who participated and their family and friends to celebrate our November success. No matter how many words we manage to write during November, whether it’s 100 words or 100,000, every one of them is a victory for the authors and we’re not about to let that go unrecognized.

### **Any special plans for this year’s NaNo?**

We are also considering adding a Midway Party to the schedule, some fun and non-writing event to give us a short break in the middle of the month. Those plans haven’t been finalized yet — perhaps an evening roller skating, climbing walls, or taking in a writing-themed movie if one happens to show during November.

We also have a theme planned for the year, but the details of that are still top-secret. We’ll revisit the theme regularly through the month via ML emails, the Spokane Region Forum on the NaNoWriMo website, the SpokaNaNo twitter feed, and through participation at our scheduled events. Oh, and we can promise every participant who attends one of our local events their very own muse who has been charged with not only providing inspiration during November, but also with keeping the dreaded inner editor at bay.

One of my personal goals is to encourage local support of the NaNoWriMo organization. NaNoWriMo is a tax-deductible non-profit organization, and depends entirely upon donations to be able to continue. Dana and I will be looking for some fun and relatively painless ways to encourage the Spokane Region to help with fundraising efforts.

### **Silliest/Shameful way you’ve added to your word count?**

The first year I did NaNo, I had only a few days to even wrap my brain around the idea of writing a novel in a month, let alone do any character development or come up with a useful outline. I used a lot of backstory-type information in that novel, just to get to know my characters. One particularly useful device was to have the two main characters keep journals. The journals allowed me to play with their personalities and do a lot of character development within the journal entries that really had nothing to do with the main plot. If I got stuck in the main plot, a journal entry would allow me to keep writing and adding words to the manuscript.

### **One piece of advice for anyone who wants to take on this challenge?**

Two things, actually: 1) Sign up, start writing November 1, and don’t stop until November 30. Don’t worry about whether what you are writing is good – first drafts are supposed to be bad – editing will take care of that. 2) Once you sign up at <http://nanowrimo.org>, don’t forget to join the Spokane Region, and most importantly, set Spokane as your Home Region.



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*Miller's Work at Sante*

First Friday October was the kick off to the Fall Visual Arts tour. That means folks stepped to the plate and intended to bring their A-game. They did not fail.

The very first stop of our evening was the highlight of the walk for me. Stan Miller had watercolors hanging at Sante. Sante has become a regular stop on our First Friday walks because of the mood of the venue. I hope that, in the case of Stan Miller's work, the mood didn't stop people from spending as much time as possible viewing the pieces. Miller's watercolors are some of the best I've seen. I honestly didn't know that I could be excited by watercolor portraiture. His images capture the attitude and spirit of the subject so well that you feel as though you are

looking at the person themselves. With a little time left in the month of October, go see Miller's work.

The second stop certainly didn't disappoint either. Saranac Art Projects was holding a silent auction to benefit the non-profit. A mash-up collection of Spokane and Spokane-related artists filled up the space with pieces of all varieties. If anything detracted from this show, it was that there was so much variety, the viewer could easily be overwhelmed.

On the other side of the Saranac space was the work of sisters Katie and Maria Creyts. Katie Creyts revels in "splicing together fiction and reality" via fairytale imagery and pointed references to modern society, and she's someone whose work I would buy, if I were more financially liquid.



*Maria Creyts' Photo Friezes at Saranac*



*Katie Creyts' Work at Saranac*

Maria Creyts' work was very interesting in that I hadn't seen anything like it before. Creating textile pieces that are then photographed and used to create friezes, some stretching as long as 16 feet, Maria's work takes a few moments to absorb. I can see how this work might be dismissed by the casual "walk-by" observer, but that would be a mistake on their part, as her images have depths of color and visual texture that shouldn't be missed.

The final stop, before heading off to Terrain for the evening, was at Empyrean Coffee House. Truthfully, Empyrean's selection of work can be hit and miss. I came for Mariko Sullivan's work, but stayed for the work of Logan Babinski. The branches on his paintings of trees reach into areas of color that shouldn't seem natural, and yet do. His paintings have a similar mood to my favorite graphic artists, immediately impactful and beautiful. Put one in the win column for Empyrean.

*Text and Photos by Tyson Habein*



*Babinski's Paintings at Empyrean*

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*Slam poets rocked the mic on the auxiliary stage.*

*Full Disclosure: I (Tyson Habein) was one of the artists featured in Terrain. As such, this piece is written from the viewpoint of a participant and not an impartial journalist.*

Spokane talked about Terrain 2009 for weeks leading up to the event. It generated more buzz amongst the local community than most events in recent memory. The buzz was an interesting divergence from the Spokane tradition of avoiding excitement over an occasion for fear of disappointment at the often lackluster turnout, or poor performance of those involved. It was almost as if those looking forward to the night knew that it had too much momentum not to succeed.

They were right.

With the massive turnout, Terrain provided some of the best people watching I've seen in Spokane. Over 3000 people, according to counts after the fact, walked through the door. When was the last time 3000 people turned



*(Left) Members of Tangled Roots brought unique styles of breakdancing in front of the main stage throughout the evening.*

up for anything locally organized and arts-centric in Spokane? It hasn't happened very often, I imagine. Perhaps only the Main Street Fair and Elk Fest can rival this sort of crowd.

Certainly, the presence of musical guests like James Pants and Sally Ford and the Sound Outside didn't hurt the turnout. But people arrived long before these acts came on stage, and they were looking at the art. Imagine that, people in Spokane arriving on time (even early, in some cases) and enjoying local art. There was a range of performers outside of the two headlining acts. Breakdancers and poets entertained, along with local musicians Olive Green Anna and Bad Penmanship.

Some of the excitement was directed at the only out-of-towners in the bunch: Sally Ford and the Sound Outside. I won't claim false hipster cred and pretend I knew who these folks were before Terrain. I had no idea, but you can now count me as a fan. The lead-up to the performance said that Sally Ford was a different person while performing compared to off-stage. Previews said she was a quiet, seemingly unsure girl in hornrimmed glasses who became a beast of a performer on stage. I disagree only in that I think the performer is there in her personality on and off stage. She may be quiet, but you can see the glint in her eye of someone who knows she's about to rock your face off. Sally Ford and the Sound Outside perform a kind of folk-rock that



seamlessly blends old-style singing and instrumentation with an attitude and strut that is entirely modern. This is something that you could listen to with your parents, and perhaps even your grandparents (provided they don't listen too closely to those lyrics).

James Pants, as he always does, brought the party. The gallery turned into a club and people danced on both the floor and the stage. This is the kind of gallery show that Spokane has the potential to throw: one that transforms into an all-night, throw-down club jam.

If you missed it last year, it's understandable. It kind of snuck up on quite a few people. If you missed it this year, I'm sorry. You missed one hell of a night.

If you miss Terrain next year... let's just say, don't.

*Photos and Text by Tyson Habein*

*(Top and Left) Sally Ford and the Sound Outside seen performing from the sidewalk outside.*



*(Top) James Pants Brings the party with him, wherever he goes.  
(Right) The crowd partakes in the party.*

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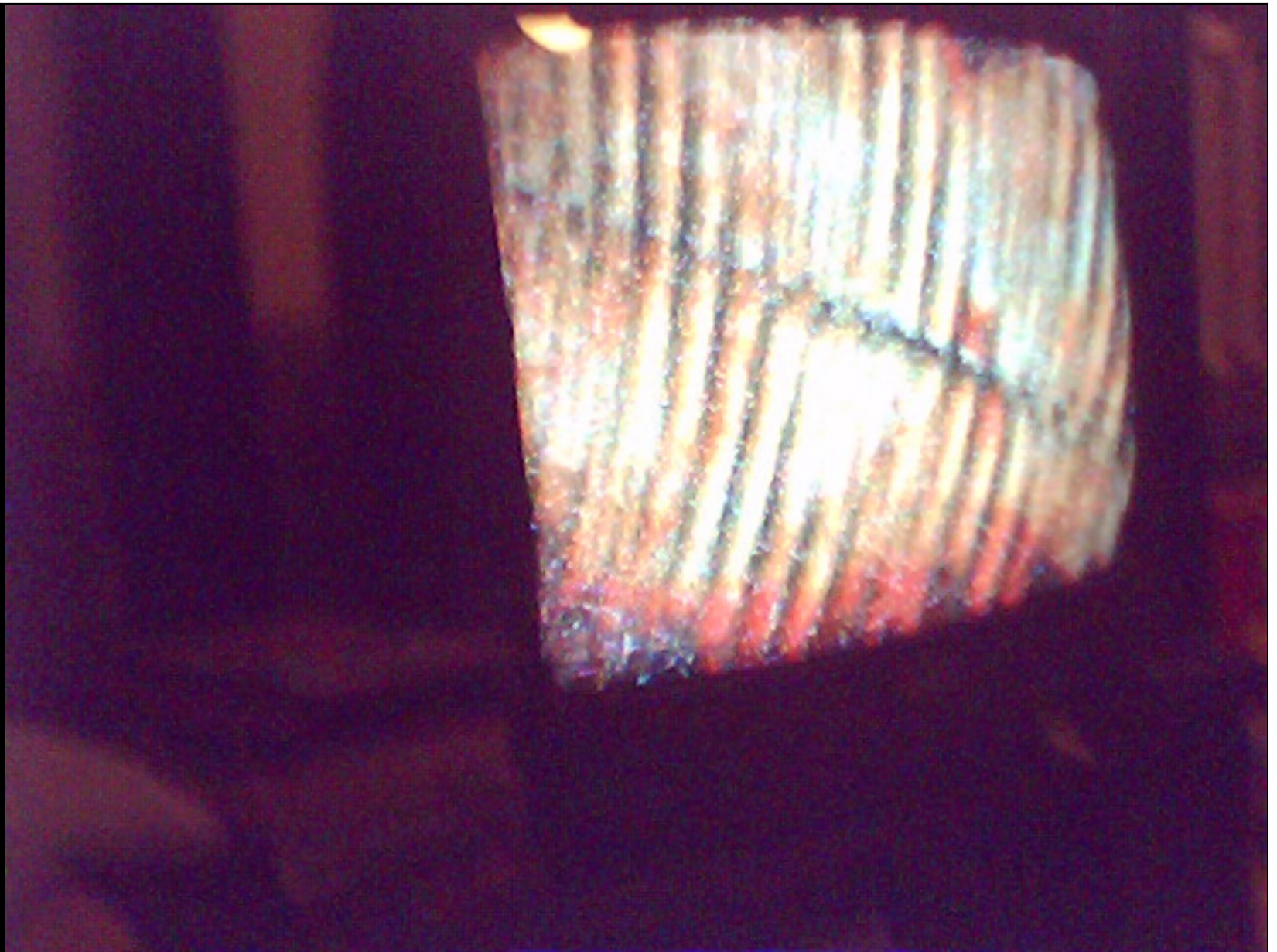
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When I was thirteen, I stayed home from school because MTV was playing videos from the UK all day. What was a mild case of tonsillitis suddenly morphed into a bed-ridding illness. The only obvious remedy? Bush, Oasis and — I won't lie — Spice Girls videos. You know you loved them.

For the sake of 90s-era loyalty, I couldn't support the Blur videos, but throw in a little Prodigy, Everything But The Girl and Republica, and I had a fantastic sick day. Being able to lay about my room and concentrate only on what made me happy is something for which I used to make more time.

My head's not in it this month, I must admit. With a house full of sore throats and running noses, trying to find something new to say about music is more difficult than usual. Rather than stare down another blank document, all I've wanted to do is have a curry and catch up on my DVR.

Anyone who complains that there's not enough music programming out there just isn't paying attention. Besides Fringe, Mad Men and House (and a pile of others because I watch too much TV), I regularly have music-related shows ready to play. There's Subterranean (MTV2) and 120 Minutes (VH1 Classic) for standard videos, the occasional episode of Artist's Den, Soundstage or Austin City Limits (PBS), plus whatever interesting guests the talk shows might have. Lord knows there's no reason to watch Jimmy Fallon otherwise.

One of my favorite music shows, Later... with Jools Holland, just started playing five days a week on the Ovation channel. A BBC institution for the past 17 years, each episode features five different acts each taking their turn on the giant stage. Featuring everyone from Ian Brown to Ms. Dynamite to the Blind Boys of Alabama, I love that it has a mix of my favorites and groups I've never heard. I'll play the episodes all the way through, thinking maybe I'll be surprised. It's an inexpensive, quick way to discover music that's new to me.



Ex-locals Hockey, who recently spruced up the last five minutes of Fallon, played Later just last April, though I've yet to see the episode. I'm not sure I can think of any other show that features newcomers like them, groups from the world music scene and Tom Jones. I may not like everything I hear — Katy Perry being an inexcusable guest on any show — but the good usually outweighs the bad. Quite often, Jools himself will join in on piano, and the whole package just works. I let it record every weekday afternoon.

The DVR is a remarkable, yet recent addition to my life. From 2004 until late last summer, we had a grand total of seven over-the-air channels. If I was going to miss a show, I hooked up the same VCR I'd owned since 7<sup>th</sup> grade, until it died after an episode of Heroes. With the threat of digital converter boxes not working well out in the boonies, we finally decided to cough up the money for a satellite package. My level of productivity likely suffers as a result, but what a wealth of options. I'd no idea the Ovation channel existed until then, and right away, I got sucked into a documentary about an original member of The Beatles, Stuart Sutcliffe. He quit the band to focus on art and died from a cerebral hemorrhage at age 22. What a strange version of the road not taken, but I suppose everything becomes elevated mythology when wrapped up with Lennon and McCartney.

Being able to see a greater picture of what's going on in the music world, how history intersects with the present, is endlessly interesting for me. Watching an old performance of "Beat Surrender" on 120 Minutes, then Paul Weller playing Later on his own, followed by noticing records from The Jam are in the new Saturday Night Live intro — Yes, I'm the nerd who enjoys loosely connecting these dots. When I see Kasabian on the Jonathan Ross Show (BBC America), I think about how it wasn't so long ago that they were just fans, part of the anonymous sea watching Oasis and The Verve play Earls Court. And in the decade before, those bands reveled in The Stone Roses and The Smiths, faces among the rest. Time moves on, time looks backwards. It is ongoing, ever present and fascinating.

When I spent those teenage years watching videos, interviews and late night shows, I used to record whatever struck my interest. "For historical purposes," I'd say, never once considering that the VHS format might one day become outdated. I wanted to remember how the music world as I knew it looked. I used the videos in school projects, recorded audio cassette versions of live performances, and spent inordinate amounts of time labeling. Obsessive? Yes. Still useful? Damn straight.

DVR may encourage more disposable recording — what with it being so satisfying to watch that availability percentage increase — but I still have those old video tapes. One of these days, I'll sit down and convert them. I may need them for column material.



*If you need Sara Habein this November, she will be attempting the dual insanity that is National Novel Writing Month and Pajiba's Cannonball Read. She is hoping to bring her NaNo Record to 5 wins.*

*While there's no supplementary material to this month's column, you can read the extended version of her recent letter to The Inlander at [glorifiedloveletters.blogspot.com](http://glorifiedloveletters.blogspot.com)*

